



The New York Flute Club

NEWSLETTER

November 2011

Flutronix: Music of the Future with Classical Roots

by Jayn Rosenfeld

Flutronix flutists **Nathalie Joachim** and **Allison Loggins-Hull** came to my house early in September. Nathalie had taken flute lessons with me there 17 years earlier, and she still remembered the street address. The two handsome young musicians, both in their late 20s, are flutists, entrepreneurs, and innovative, self-made women of the highest order. What follows is a summary of what I learned from our wide-ranging conversation and follow-ups by email.

Flutronix aims to make music and concert-going brand new. They perform the works of pioneers of new music alongside their own creations, combining instrumental flute playing and mixed media elements. Their original compositions navigate daring forms of popular, experimental, and contemporary classical music in a visionary mix, while implementing electronics and digital effects.

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Flutronix flutists Allison Loggins-Hull (left) Nathalie Joachim

Greg Pattillo: the man behind the YouTube sensation

by Nathalie Joachim and Allison Loggins-Hull (Flutronix)

With millions of hits on YouTube, a recent appearance on "The Tonight Show" with Jay Leno and an upcoming international tour with the PROJECT Trio, Greg Pattillo is at the top of his game. To many it seems that he achieved instant, overnight success, but as we sat and chatted with Greg, we found that his story is one of persistence, hard work, and the courage to think outside of the box. We met with Greg after a rehearsal at the Project Trio's studio in DUMBO Brooklyn, before he left for home to be with his new baby girl.

Greg started off like many of us flutists do—he began playing in

(Cont'd on page 5)

In Concert

FLUTRONIX

Nathalie Joachim and Allison Loggins-Hull
(flutes and mixed media)

with special guest artist

Greg Pattillo, flute, and PROJECT Trio

Eric Stephenson, cello • Peter Seymour, bass

Sunday, **November 20, 2011**, 5:30 pm

Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)

Program to be announced from the stage.

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Newsletter

Katherine Saenger, Editor
 115 Underhill Road
 Ossining, NY 10562
 914-762-8582
 klsaenger@yahoo.com

Naomi Ichikawa Healy, Designer
 230 East 71st Street, Apt. 4D
 New York, NY 10021
 646-417-3789
 nichikawa@gmail.com

www.nyfluteclub.org

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Reaching New Audiences

by John McMurtery



From the
President

As music lovers, we are used to concert protocols and often take them for granted. However, many people who might enjoy recorded music at home complain about the seemingly outmoded performance traditions of so-called classical music—the stifling formal wear, the unwritten “rules” (discouraging applause between movements of a work, for example), and expensive ticket prices. Musicians have responded by asking pertinent questions: how can we bring something new to the concert setting? Can we increase our relevance in the modern age, instead of existing merely as a monument to music of a bygone era? How do we advance the art form, while acknowledging our musical heritage and striving to connect with a wider public? How can we reach new audiences by keeping our ticket prices low, while compensating our performers fairly for their hard work?

Many look to nontraditional performance spaces as a way to address these issues. Giving concerts in bars, gymnasiums, art galleries, and parks is a way to transcend the barriers between artists and their audiences. The overhead costs are often much lower than at traditional venues, and the more intimate settings often afford musicians greater opportunities to interact with their listeners.

But how far away from the concert hall can we get before our beloved art ceases to garner the appreciation it deserves? In 2007, a *Washington Post* experiment involving renowned violinist Joshua Bell sought to answer the question. Bell, incognito on a Washington, D.C. subway platform during morning rush hour, took out his 1713 Stradivarius violin and performed 45 minutes of unaccompanied Bach works. The experiment was captured on video. While Bell played, over a thousand people passed by, mostly in a hurry to get to work. Twenty people gave him money, totaling about \$32. Six people stopped to listen; of those, only one recognized him. Interestingly, most of the children strolling by wanted to stop and listen, but were quickly ushered along by their harried parents. When Bell finished playing, there was no applause and no recognition.

The experiment raises several other questions. How much of our enjoyment of music is about context? Does location influence our perception of musical quality? Would we appreciate viewing a Rembrandt in a storage closet? Would a five-star meal seem as appetizing if presented on a train platform during rush hour?

Musicians like Nathalie Joachim and Allison Loggins-Hull of Flutronix, and Greg Pattillo of PROJECT Trio, are confronting these issues head on. They are true entrepreneurs, creating a body of work and finding interesting and appropriate venues to match. They write, perform, and direct their own compositions, creating their own performance opportunities instead of waiting for the phone to ring. They self-produce their music or start their own record labels.

In addition, they take advantage of the newest technology, often turning to electronic music for inspiration. In the “old days” of the 1960s through the '90s, many composers wrote works for flute and tape. Performers had limited freedom of interpretation because they were bound by the requirements of synchronizing their part with that of the tape. With the advent of the personal computer and some ingenious software, performers have regained some of their liberty. The software can be programmed to respond to certain cues in the performer’s part, allowing for a truly interactive experience between performer and electronic medium. The term “electronic music” has largely lost its associations with the experimental music of the 1960s and '70s and has been recontextualized into the mainstream world of popular music.

Flutronix and PROJECT Trio are dedicated to educating the next generation of musicians and listeners. Flutronix launched the online video series *Real Flutists*, comprising interviews with leading players. They founded a youth arts workshop called *Creative Collaboration* for students in grades K-5. Pattillo has embraced YouTube as a medium for reaching millions of people worldwide, leading to appearances on MTV and Nickelodeon. In the wake of public funding cuts for arts education, these performers are taking the initiative in spearheading dynamic and engaging presentations for students.

The programs are having a positive effect. Some children are signing up for flute lessons specifically because they are captivated by these new sounds and want to learn how to make them. Other students take away the knowledge that music can thrive in a variety of settings, not just in the concert hall.

Member Profile

Patricia
Blackman
Dunn

NYFC member
since 1996



Employment: Middle school band teacher in the East Meadow (Long Island) public schools (since 2004).

A recent recital/performance: A June 2011 program of music for flute and soprano at St. Luke's Church in Forest Hills, NY, featuring Corigliano's *Three Irish Folk Song Settings*, Copland's *As It Fell Upon A Day*, and Barber's *Mémoires Passagères* (originally for voice and performed with both flute and voice).

Career highlight(s): As a performer: years of piccolo on great orchestral and opera repertoire (including Verdi's Requiem with the Gateway Classical Players and *Madama Butterfly* and *La Traviata* with the DiCapo Opera Company); playing Doppler's Andante and Rondo with her former teacher, Bart Feller, at a Long Island Flute Club artist recital in 2008; and performing Mozart's Andante in C on stages in Greece, Bulgaria, Ukraine, Georgia, and Turkey with the Long Island Youth Orchestra under the direction of her husband, Scott Dunn, in 2007. As an educator: founding the Woodland Wind Ensemble for motivated and advanced instrumentalists at the Woodland Middle School in 2010 ("The time I spend working with these students and sharing music with them is some of the most fulfilling work I do.").

Current flute: A silver Brannen-Cooper (No. 3462) with a B foot and C# trill key, played with a gold Burkart head-joint; a Powell piccolo made of king-wood with gold keys.

Influential flute teachers: In high school: Ronna Ayscue (who taught her that a career in music meant a life in music, not simply a job with music as the focus); as an undergraduate: Bart

Feller (a major influence and now a dear friend) and Kathleen Nester; in graduate school: Bradley Garner and Jack Wellbaum; and Mark Sparks at the Aspen Music Festival.

High school: Pitman High School in Pitman, NJ.

Degree: BM in music education and flute performance (Mason Gross School of the Arts, Rutgers University, 2000) and MM in flute performance (Cincinnati College Conservatory of Music, 2002).

Favorite practice routines: Each session includes Moyses's *De la Sonorité* with variations in dynamics and vibrato, double tonguing exercises, and scales. She rotates Taffanel and Gaubert Nos. 1 and 4 with D.S. Wood Studies Nos. 3 and 4, and incorporates Andersen etudes to maintain her technique.

Most notable and/or personally satisfying accomplishment(s): Finding an efficient and satisfying balance between what she sees as her primary mission (inspiring her students and instilling in them a lifelong love of music) and her desire to maintain an active career as a chamber and orchestral musician in and around NYC. Trish says, "While it is extremely time-consuming and physically and mentally challenging to keep it all going, the alternative would feel incomplete to me. I am so grateful for the life I have in music."

Other interests: In the summer: hiking, biking, kayaking and traveling; year-round: running and yoga. Trish finds that "these activities help to keep me balanced and inform my flute playing on a physical and spiritual level. In addition, as a hugely social person, I love spending as much time as possible with family and friends."

Advice for NYFC members: Be an advocate for the arts in any way that you can. As musicians we must do all that we can do to ensure there will be audiences for future generations of musicians and great music for our future audiences.

FLUTE HAPPENINGS

NOVEMBER '11

Nov 6 Sunday 3:00 pm

A faculty focus concert featuring flutist **TIA ROPER** accompanied by Mitchell Vines, piano, in a program of works by Gaubert, Doppler, Schocker (Airborne), and Schubert (Trockne Blumen Variations).
• Bloomingdale School of Music, 323 West 108th Street, NYC. • Admission is free. • Info, visit www.tiaroperpenn.com.

Nov 10 Thursday 7:30 pm

The **JAMIE BAUM** Septet (plus special guests) in a program of original compositions influenced by the rhythms of Stravinsky, harmonies of Ives, and melodies of Qawwli vocalist Nusrat Fateh Ali Kahn.
• Leonard Nimoy Thalia, Symphony Space, 2537 Broadway (at 95th Street), NYC. • Admission: \$30 general, \$25 members, \$15 under age 30 or NYFC member with discount code FLUTE15. • Info, call 212-864-5400; visit www.symphonyspace.org or www.jamibaum.com.

Nov 11 Friday 8:00 pm

Eight Strings & a Whistle, with **SUZANNE GILCHREST**, flute, Ina Litera, viola, and Matthew Goeke, cello, will perform music by J.S. Bach, Tom Flaherty, Albert Roussel, Constance Walton, and Johannes Sperger.
• Tenri Cultural Institute, 43A West 13th Street, NYC. • Admission: \$25 general, \$15 students/seniors (advance sales, visit www.brownpapertickets.com). • Info, email eightsw@earthlink.net or visit www.eightstringsandawhistle.com.

Nov 13 Sunday 7:30 pm

Carnegie Room Concerts and BachWorks present "Baroque Dances: Then & Now," a program of works by J.S. Bach and Anthony Newman, with **ZARA LAWLER**, flute, Anthony Newman, piano, and the NY Baroque Dancers.
• Nyack Public Library, South Broadway, Nyack, NY. • Admission: \$25, general; discounts for students/seniors. • Info, call 845-608-3593 or visit www.carnegieroom.org.

Nov 19 Saturday 8:00 pm

MINDY KAUFMAN performs the Nielsen flute concerto and the Vivaldi piccolo concerto with the St. Thomas Orchestra.
• White Plains High School, 550 North Street, White Plains, NY. • Info, visit www.storchestra.org.

Nov 28 Monday 7:30 pm

The New York New Music Ensemble, with **JAYN ROSENFELD**, flute, will perform Joan Tower's quintet for flute and strings, *Rising*.
• Center for Jewish History, 15 West 16th Street, NYC. • Admission: \$20 general, \$10 students. • Info, call 212-633-6260 or visit www.nynme.org.

Flutronic (Cont'd from page 1)

I found it fascinating how thoroughly these two musicians acknowledge the influence of the popular culture of their younger years; they are really “products of their times.” Their fusion of the external musical culture with their inner intensity and dedication has made them a unique entity today.

Background: Nathalie Joachim

Nathalie attended Juilliard for the Music Advancement Program (where I taught her), pre-college (with Brad Garner), and undergraduate studies (with Carol Wincenc). She then left for a year in

Paris, where she found like-minded young fusion musicians and began to compose. Sensing that electronic music would become her métier, she returned to New York to pursue a graduate degree in sound studies at the New School.



In her own words:

When I first started experimenting with electronics as a composer, I was surprised by the deep compulsion I had to work within that style. But when I took a closer look at my life and the

Unlike today, electronic music was not something that anyone could have access to and create in their homes, and that fascinated me. Once the technology evolved and I eventually could purchase and experiment with it, I jumped at the chance.

music I grew up listening to, it really did make sense that I ended up becoming a flutist working with electronics. Starting when I was nine years old, the flute and electronic music blended to create the soundtrack of my adolescence. I spent the bulk of those years falling in love with the flute and studying every

nuance of all of the electronic artists I could find. I actually remember the day that I was watching MTV (back when they still played predominantly music videos) and I saw an Aphex Twin video—it was a strange sight, but the music completely fascinated me. From there, one artist led to another, and I found myself researching them at the Tower Records listening stations. I used to save my allowance up to buy albums by Roni Size, Underworld, Aphex Twin, Bjork, and Radiohead (a group that started off as a traditional rock band and eventually began heavily experimenting with electronics). This was pretty atypical for most kids growing up in suburban New Jersey, where Top 40 radio dominates the scene, but I honestly couldn't get enough of it. It was such an outward passion of mine in fact, that my 11th grade physics teacher (who was always very supportive of my musical endeavors) bought me a limited edition Underworld CD as a graduation gift. It was funny to me then that he had picked up on my love of electronic music, but to this day it is one of the most thoughtful and cherished gifts that anyone's ever given me. Thinking on it now, it may have been the sheer mystery of how electronic music was even created that kept me so intrigued. Unlike today, electronic music was not something that anyone could have access to and create in their homes, and that fascinated me. Once the technology evolved and I eventually could purchase and experiment with it, I jumped at the chance. That is what I spent much of my time in Paris researching, and is precisely what led me to the New School in pursuit of a sound production-centric graduate degree.

Background: Allison Loggins-Hull



Allison spent her undergraduate years at SUNY Purchase, where she studied with Tara O'Connor. She decided not to go directly to graduate school in performance, as she was still trying to understand why she loved the flute. She was drawn to NYU and the study of composition, and found the composer/performer/soundartist Joan LaBarbara, who became a major influence.

In her own words:

I've always been a lover of many genres of music. I grew up in a household where music was constantly playing and ranged from Weather Report to Michael Jackson to Talking Heads to Beethoven, etc. And it would be playing loudly. I always

It was also important to me that my music making had the ability to draw a diverse audience. Young, old, male, female, black, white—this is what I want to see when I look from the stage. I definitely had the “bigger picture” mentality and was dreaming big.

wanted to create music and begged my mom to let me play an instrument. When I started playing the flute, at age ten, I felt right at home and practiced whatever I wanted, and often. I taught myself many things and got so much joy out of it. One day, like a ton of bricks, it hit me—I wanted to be a professional musician, playing the flute, and creating music. I was 15 years old when I had this epiphany, and I started insisting on private lessons. I quickly realized I had a lot of work and catching up to do, but I was so pumped to be working with a teacher [early teachers were Melissa Sweet and Mary Barto], I couldn't wait to get better. It was at this point that I started my tenure as a conservatory student. Once I finished undergrad I remembered that I didn't become a musician to focus almost exclusively on one type of music—don't get me wrong, I love classical music and can't imagine life without my training. But, I also had some serious love for many other kinds. I knew then that I needed to remove myself from such musical conservativeness and dive into other arenas.

Composing was something I somewhat explored as a teenager, but never truly worked on. Honestly, I think I had some fear that the music sounded ridiculous, so I never had the guts to really challenge myself. Once I was in my 20s and gigging around NYC in various types of shows, I started composing. You

(Cont'd on page 6)

Pattillo (Cont'd from page 1)

elementary school, and by high school knew that he wanted to be a professional musician. He enrolled at the Cleveland Institute of Music, where he studied with Joshua Smith and diligently practiced with dedication. Working with Smith, Greg was on the path to becoming an orchestral musician, and he completed both his undergraduate and graduate studies at CIM with this as his focus. After graduating, he spent time in Ohio teaching, and eventually made his way to China as the acting principal flutist of the Guangzhou Symphony Orchestra. After a summer with the orchestra, he decided to return to the USA (Ohio specifically) and work the audition circuit. Not having won any auditions, Greg relocated to San Francisco for a change of scenery and it was there that he met his wife.

Having always embraced a wide scope of musical genres, Greg found himself playing a variety of styles with musicians of different backgrounds. It was a dive into bluegrass that launched his experimentation with percussive sounds. Over time, he built an arsenal of effects that would eventually lead to his beat-boxing fame. After some years in the Bay area, Greg left for New York City and brought his growing portfolio of extended techniques with him.

Greg found himself in a very expensive town with little to no work as a musician. "No one cared that I went to the Cleveland Institute of Music or that I had a master's or even that I could play... no one was trying to give me a break." Like so many artists in New York, he had to find a day job that paid the bills, and he started working at Trader Joe's. Working full time, he found it hard to get practice in, especially after a nine-hour shift of heavy lifting. He realized the only way he could get time in with his flute was if he used his lunch hour. During these times, he wandered into the subways and played through traditional repertoire for humble tips. Besides using this time to maintain his classical chops, Greg also practiced the percussive techniques from his bluegrass days that eventually developed into full blown beat-boxing. He found himself generating more attention and more tips. He realized he was tapping into something unique and decided to make YouTube videos of his beat-boxing. These videos went viral almost instantly.

With great online success and growing recognition, Greg was able to leave his job at Trader Joe's and work exclusively as a musician. One of his most treasured endeavors, and one that still flourishes today, is the PROJECT Trio. Along with college friends bassist Peter Seymour and cellist Eric Stephenson, the Project Trio embodies the exploration of popular and classical tunes with hints of hip-hop and improvisation with a jam band flare. PROJECT Trio also has a strong online presence and has presented concerts as well as educational seminars throughout the country. This upcoming season includes a trip to Austria and collaborations with large ensembles including the Los Angeles Chamber Orchestra and many more. In 2008, the PROJECT Trio launched Harmonyville Records, their very own record label and publishing company. Since inception,

they have produced three full length albums, a live DVD, and a large library of music for their ensemble, including three works for trio and orchestra. Writing and recording music is a huge part of what they do and they feel privileged to be able to share it with the world.

While Greg is often labeled as the beat-boxing flutist, he hopes to broaden the terminology to what he describes as "rhythm-flute." While acknowledging that beat-boxing is deeply rooted in hip-hop (it was most popular in the 1980s and served as an attempt to emulate a drum machine), Greg sees this technique as a means to musically communicate in other mediums. "Rhythm-flute" creates an entire world of sonic possibilities and enables the performer to not only perform as a soloist, but to do their own percussion accompaniments. This is not limited to one genre and for that reason should not exclusively be associated with hip-hop. One could say that Greg is on a pedagogical mission to broaden the language of the flute on a more worldly level.

But this technique is not easy. Just like anything else, it takes a lot of practice and cultivating. Greg gave us a brief tutorial and introduction to rhythm-flute and to say the very least, it was a challenge. Even though we weren't experts right away, it was clear that Greg has worked hard on learning to teach this style and explain it in a way that is easy to grasp. He recently began composing works that utilize his signature style and has had to concisely explain the execution in a score. This past year, Greg was presented with the opportunity to have his music played by young flutists all over the country when he was commissioned by the National Flute Association to write a piece for its 2011 high school soloist competition. He was incredibly moved to see so many young teenagers work to bring his music to life. This presented a great challenge and experience that inspired Greg to continue to work as a composer.

At the core of Greg's story is his passion for collaborating through music. "Amateur music making is the best," says Greg. "The root word is to love, you know? It's something that you love to do. Love being musical." His sincere dedication to his craft and artistry is palpable, genuine, and inspiring. Moreover, it's refreshing to learn that his success is not driven by YouTube hits, but rather a deeply rooted desire to create and share.

We look forward to sharing our New York Flute Club performance with Greg and the PROJECT Trio on November 20th, and hope to see you all there!

Nathalie Joachim and Allison Loggins-Hull are *Flutronix*, a critically acclaimed pair of fresh and eclectic flutists who are paving the way from their classical roots to the future of music.

This article was derived from footage for "Real Flutists," an online webseries hosted by *Flutronix* featuring interviews of renowned flutists (view at www.flutronix.com/webisodes).



Flutronix (Cont'd from page 4)

could say that this resurgence of musical variety, and also improvisation, had a lot to do with me getting serious about composition. I was finding it incredibly artistically satisfying. I also began exploring working with electronics and technology and that's when the wheels really started spinning. I made a personal goal to focus on creating a successful marriage between me being a classical flutist, a composer, and staying true to my diverse musical tastes. It was also important to me that my music making had the ability to draw a diverse audience. Young, old, male, female, black, white—this is what I want to see when I look from the stage. I definitely had the “bigger picture” mentality and was dreaming big.

In addition to being strongly musically inclined, I also have a head for business and get a kick out of getting big things done. If you ask anyone who's close to me, they can confirm that this is a compulsion of mine. I love coming up with ideas, making ambitious goals, and setting deadlines. While actually figuring out how to do every monotonous detail of a large task can be daunting, I love it once I know how to get them done. Maybe it comes from being an only child and wanting/needing to be independent and self-reliant, I don't know, but it's definitely a huge part of who I am. This kind of mentality has been a crucial part in my career goals, so I guess although it's a little cuckoo at times, it's been key to my successes.

So, after a few years music-hopping in NYC, I decided to go back to school and get a degree in composition. I chose NYU because I could not only get solid training as a composer, but I also had access to music business classes, music technology classes, faculty members who shared the harsh realities of the music world with brutal honesty, and serious research classes that allowed me to better understand things like the psychology of music and how to get an audience at a show.

It was everything I wanted at that time in my life.

How they met and got started

Nathalie found Allison's MySpace page on the Internet; she reached out and discovered they had been living parallel lives with the flute and with music and the larger existential questions. Both had decided that the traditional classical music career path was not for them and that they wanted to explore other options. In colloquial terms, they viewed their relationship with the flute as “on the rocks” and the question was “How can we save this relationship?”



The answer lay in the kind of work they do now. They decided “to explore all the options,” not stay in a narrow world. They wanted a diverse audience. Not denying their classical background, they began to “cross over”; they added improvisation, electronic sound, talk; they designed concerts that were “interactive, light and playful.” Rhonda Larson is one of their inspirations; she has also constructed an

individual path, and found her own sound and music. Allison wants to “enchant classical music lovers” to other possibilities. And vice versa.

Nathalie says she could never understand why the rules said you couldn't clap between movements, you couldn't demonstratively enjoy. Both women desire connection and engagement with the audience and they want to “talk about how they feel about the music.” They are trying to create a shared community and common experience to be felt by all. Small venues, chamber music halls, clubs contribute to the intimate world they prefer.

Now they can do what comes really naturally, and act on some of their wild ideas. “We’re publishing our own music, we’re touring, doing interviews online with a huge visibility on the internet, we compose, perform. We’re giving back to the artistic community by helping young people find their own path.” As Nathalie says, “It [now] feels good to feel good playing the flute.”

Most important accomplishment:

Both flutists felt that their achievement is to have constructed their creative identity! They explained they have known each other for only three years, but when they met they synched right away on questions of values, goals, means. They spent a year doing pre-performance planning and practicing, and on branding and marketing, and then started performing together as Flutronix.

Activities: seminars and “Real Flutist” videos

Nathalie told me that they do education seminars, mostly at the university level, covering issues relating to “the business of music.” She needed this when she was in college, but there was little mentoring on career development back then. Her favorite thing about teaching is that “you have to articulate the things you take for granted.” Allison knew early on that there were no guarantees of support and that success would require bravery

and gumption, a message they try to deliver in their seminars. Now they are more fearless than ever before—perhaps the true secret of their success.

Allison described their webseries, “Real Flutists,” a joint venture between them and their Flute Center of New York sponsor Phil Unger. They all thought it would be a great idea to have “get to know your fav flutists” type of content on the Internet. It looked like the perfect situation—Flutronix was interested in producing the content and Phil’s website was a venue with a heavy traffic of flutists and central location. So far they’ve interviewed Carol Wincenc, Gary Schocker, Robert Dick, Hubert Laws, Claire Chase, Eric Lamb, Paula Robison, and Greg Pattillo. They’ve even enabled it so fans can send requests or questions via their website (www.flutronix.com), Facebook, and Twitter. Allison says it’s been a really fun project and readers should stay tuned, as they have many more exciting plans for it.

About the November concert

Flutronix will play their own original compositions and music by their peers. The pieces will incorporate amplification, electronic sounds, “studio composition” samples, pre-made and found sounds, MIDI creations, even recordings of people speaking on the subway. They will reach out to the

audience and perform in their usual interactive and enthusiastic way. I encourage readers to bring friends, students, and even non-concert-goers who have been hedging their bets, as I predict they will all have a good time!

Active as a chamber music coach and performer, **Jayn Rosenfeld** teaches at Princeton University, gives a workshop for adult amateur flutists at Greenwich House Music School, and is flutist and executive director of the New York New Music Ensemble.



Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2011	11/03/2011	12/01/2011
January 2012	12/08/2011	01/05/2012
February 2012	01/12/2012	02/09/2012
March 2012	01/28/2012	02/25/2012
April 2012	03/08/2012	04/05/2012
May 2012	03/29/2012	04/26/2012

Author Query Update: Participants sought for research on flute teaching

by Carol Holhauser

Thanks to all who participated in the online study [described in the May 2011 NYFC Newsletter] that I have been conducting on the strategies teachers use to address internal aspects of flute technique. Particularly interesting to me were some newer strategies that I had not found described in the literature: spectral analysis, pneumo-pro, buzzing, body positions, the use of recording devices, finger breaths, and intuitive (non-methodological) teaching. Since survey participants so far have been mostly professional flutists, I am still seeking survey participants who are student flute performance majors. I am also seeking to interview and observe teachers and students who are actively using the teaching strategies that received exceptional mention or were nominated by participants as most effective. Observations will be during regular teaching situations such as lessons or flute classes and would be preceded by a short preliminary interview.

Thank you for your input into this research. The survey is available at:

<https://sites.google.com/site/carolholhauser/>

Jean Cras Suite now on CD

Mindy Kaufman’s December 2009 concert at the NYFC included a rarely heard piece for flute and harp, the Suite en duo (1927) by Jean Cras (1879–1931). Cras, a French naval officer who also had a second full-time career as a composer, wrote the piece aboard the battleship *Provence*, where, as

Nancy Toff tells us, his stateroom was large enough to accommodate an upright piano. Mindy’s recording of the Suite with June Han, the same harpist who performed at the concert, can be heard on *French Flute Music*, a recently released CD (available on iTunes, Amazon.com, cdbaby.com, Fluteworld, and Carolyn Nussbaum), along with other solo and chamber works for flute by Debussy, Ibert, and Jolivet, performed with NY Philharmonic colleagues.





The New York Flute Club
Park West Finance Station
P.O. Box 20613
New York, NY 10025-1515



November 20, 2011 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Flutronix with special guest Greg Pattillo

92nd Season 2011 - 2012 Concerts

October 16, 2011 • Sunday, 5:30 pm
CAROL WINCENC, flute, & Kenneth Cooper,
harpsichord

November 20, 2011 • Sunday, 5:30 pm
Flutronix! with special guest Greg Pattillo

December 18, 2011 • Sunday, 5:30 pm
DEMARRE MCGILL, Seattle Symphony

January 22, 2012 • Sunday, 5:30 pm
CHRIS NORMAN, Celtic flute

February 26, 2012 • Sunday, 5:30 pm
MARON KHOURY, Metropolitan Opera
Orchestra

March 25, 2012 • Sunday, all day
Flute Fair, guest artist TBA

April 22, 2012 • Sunday, 5:30 pm
NYFC Competition Winners Concert

May 2012 • Sunday, 4:30 pm
Annual Meeting & Ensemble Concert
(Bloomingdale School of Music)

All regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$20, students and seniors \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

Greetings! Our November concert will feature Flutronix (Nathalie Joachim and Allison Loggins-Hull, flutes) and guest artist rhythm flutist Greg Pattillo with his PROJECT Trio. Jayn Rosenfeld (a former teacher of Nathalie's) talked with the Flutronix flutists about their individual backgrounds, their beginnings as a group, and their evolving feelings about the flute. Expert interviewers themselves, Nathalie and Allison caught up with Greg Pattillo for a post-rehearsal video interview, which they condensed into a short article for the newsletter. What a confluence of dynamic, convention-busting talent! Wish I could have been there to see Nathalie and Allison get their first beat-boxing lesson....

John McMurtery's "From the President" highlights some of the work our November artists have done in reaching out to new audiences in new venues. And he brings up the question of how our reactions to a given performance or performer are affected by the venue and by the reactions of our fellow listeners. I was fascinated by his description of the "Joshua Bell in the subway" experiment run by the *Washington Post*, and I am happy to report that more details are readily available on the Web.

Patricia Blackman Dunn, a middle school band director who is also active as a freelance orchestral and chamber flutist, is this month's profile subject. As a teacher, Trish is on the front lines of audience development, and it seems clear that she is an energetic and dedicated proponent of her own advice ("do all we can to generate audiences for future musicians and great music for our future audiences").

Anyway, all for now. See you soon.

Best regards,
Katherine Saenger (klsaenger@yahoo.com)